

## Book Reviews



### Dragon Loves Penguin

Debi Gliori

www.bloomsbury.com  
Paperback £6.99

This book was reviewed 'en famille' one wet March afternoon. There was myself (a senior citizen), my son (a KS2 teacher) my daughter-in-law, (a KS1 teacher) and two grandsons aged 2 and 4. This was partly because, on first reading, I was having trouble finding much I liked about the book. I thought a wider audience was needed to persuade me that my first impression was wrong!

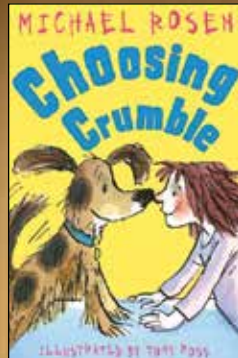
This book is a picture book with an intended audience of KS1. Children generally like both dragons and penguins so the subject matter ought to invite a positive and even curious response. The story begins with Bib, a baby penguin, asking his mummy and daddy to read him a story. Mummy agrees and proceeds to read the story. The story is the 'story in the story' in that the actual book appears in the book, and is in fact the history behind Bib's birth. My son thought this might be an example of the 'fourth wall' but we never resolved that one.

The story is about a dragon who did not have her own egg and so found a penguin egg. Once hatched into a penguin, the baby penguin was bullied by the dragons for being different. Eventually she escaped and found a penguin egg of her own which turned out to be Bib. Presumably the book could be used to help explain or talk about adoption or IVEF, themes not often covered in children's fiction?

My son read it to my elder grandson who walked off before the end; most unusual as he really is a book-oriented child. My daughter-in-law read it to the younger one who loved the pictures and listened right to the end. She thought it was more suitable for 7-9 year olds and my son thought the vocabulary was unnecessarily difficult for young children. 'Thaw', 'fretful' and 'vast toy' are a few examples. What is a 'vast toy'?

So to end on a positive, the pictures are lovely and the storyline could be a useful one to use in addressing unusual family situations. The blurb says the story 'celebrates difference' and this is certainly true. In addition, children will probably find the incongruity of penguins and dragons having a relationship somewhat amusing.

Ruth Bamford and family



### Choosing Crumble

Michael Rosen illustrated by Tony Ross

Andersen Press, Paperback £5.99

What could be more exciting for a child than choosing a pet? Wouldn't everyone want to be Terri-Lee? However, she's about to find out that it's not as simple as she'd imagined.

"Don't worry," said Mum. We'll be all right. I'm sure he'll ask very nice questions."

Mum and Terri-Lee were going to see a dog.

Who will be asking questions? The dog? And why would somebody need to ask 'very nice questions'?

It quickly becomes apparent who is in charge of this purchase. The humorous twist leads us through an interview, led by the dog. He is choosing an appropriate owner – or should I say an 'ideal' owner. However, is everything the dog wants in its best interests? There could be a rich vein of discussion with a child when reading this book, from what we want and what we need, to what they might demand if choosing their own parents. Endless quantities of sweets and no bedtime perhaps?

Whilst there is no plot as such, this simple tale of a child being interviewed by a dog is a humorous and engaging tale for early readers which also contains some sound advice about looking after a dog.

Jane Andrews

Herts for Learning

### Five Children on the Western Front

Kate Saunders

Faber & Faber, Paperback £5.99

*Five Children on the Western Front* is a charming tale which follows the lives of the five children from E. Nesbit's classic, *Five Children and It*. This sequel was published 112 years after the original story and is set in the turbulent times of WWI. The baby, 'Lamb,' is now a schoolboy and Edie is the new and sixth child.

Kate Saunders' achievement is to take a much loved book – one of her childhood favourites – and continue in a style that is breathtakingly similar to Nesbit's. To borrow an author's characters is a risky business, but the characters develop in a way that would make Nesbit fans question whether this is a long-lost treasure written in her later years.

The book follows the children's rediscovery of the curmudgeonly 'sand-fairy' in the sandpit at the bottom of their garden. The Psammead, an ancient (but not necessarily wise) creature, is coaxed into occasionally granting wishes again. This character has no bearing on any fairy that you may have met before; he delights in being bad-tempered, and making inappropriate and irreverent comments. He fills the role of a much-loved ancient uncle who can be forgiven for his cantankerous nature because ultimately he loves the family and is, underneath it all, 'a good sort' (particularly later in the book as he atones for his previous life's sins).

There are moments in this book that reduced me to tears and although I wasn't totally convinced that I was going to love this book, I was completely drawn in and couldn't put it down. It has a wonderful combination of pathos and humour that will particularly appeal to those adults who have read the original as a child.

Having said that, I wonder if this book will be bought mainly by nostalgic adults for their children who may not find it quite to their taste. A brilliant book to share with a pre-teen at bedtime, but would, in my opinion, have limited appeal to independent readers unless they are the kind of child with serious reading stamina who loves a good, old-fashioned story. I have come across plenty of these, but they are in the minority. If you have a child who delights in, for example, Eva Ibbotson, this could be the book for them. Otherwise, it will undoubtedly be avidly read by adults, who, like Saunders, appreciate Nesbit's timeless ability to entertain.

Michelle Verdon

Nettleham CE School, Lincoln

### Fortunately, the Milk

Neil Gaiman illustrated by Chris Riddell

Bloomsbury 2013, Paperback £6.99

The ideal reader for this story would have to like a silly story, for this is an exceedingly silly story. However, an appreciative reader may also be fascinated by the ideas surrounding time travel – especially that one concerning meeting yourself in the past or future and something occupying the same space in two different time frames. And the reader with a smile on their face will definitely have been open to exploring the funny side of dinosaurs, pirates, vampires, and My Little Ponies.

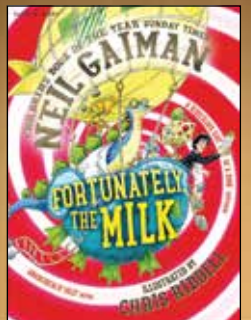
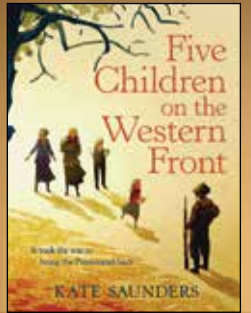
Neil Gaiman has contrived a story which begins in the familiar domestic reality of breakfast-time, but then voyages into a series of cliff-hanging situations before coming back to earth in the kitchen once more.

A very laid-back dad is in charge of his two young children, goes out for some milk and comes back with a story. Like many good books, it gets better as it develops; the story turned out to be carefully constructed – shortly after I'd slightly despaired of the anarchy!

However, it's Chris Riddell's drawings which would have grabbed me as a child reader – and they still do. I especially like the ones based in the 'normal' world, but then I am fascinated by the way a good cartoonist can convey precisely the right facial expression with only a few strokes of the pen. I also love his depiction of wumpires (yes, wumpires and definitely not, according to Dad, nice or handsome or misunderstood).

So, you have to like a book title with a comma in it. And you have to appreciate sentences such as: 'There is nothing in the whole of creation as beautiful as dinosaurs singing in harmony'. If you do, then enjoy this model of a father spinning a yarn for his children instead of simply apologising for being late.

Anne Fairhall





## Jim's Lion

Russell Hoban illustrated by Alexis Deacon  
Walker Books, Paperback £7.99

Part novel, part graphic novel, this is a complex story that appeals to readers with imaginations and non-literal, associative ways of thinking. The book opens wordlessly, with sets of picture panels portraying a lion apparently attacking a hospital bed, in which lies Jim. The narrative then progresses in a way that is reminiscent of Winsor McCay's seminal and surreal comic strip, *Little Nemo in Slumberland*, which appeared under various titles in a number of American newspapers in the early years of the last century.

The hospital setting morphs into an indeterminate forest, and then into a playing field and then into a stage; whilst Jim is in turn thrown from his bed as the lion pounces; caught up in a violent game of American football (with Jim as the ball); tossed into the air to arrive on the stage as scattered jigsaw pieces; eventually reconstituting as Jim himself, before becoming caught up in a magic act, performed by giant rabbits to the applause of an anonymous audience. Prose description does not really do justice to this dream sequence which flows with a logic of its own and which captures the terror of nightmares which cast the dreamer as the leading, though impotent, protagonist.

The pictures then give way to prose, and we are told that Jim is facing a serious, possibly life-threatening operation, and without it being spelt out, we understand the origin of dreams. Jim confides to his nurse, Bami, who carries 'tribal scars on her cheeks', that though he travels to different places in his dreams, and always finds his way back, he is afraid that his doctors might put him to sleep and send him somewhere from where he cannot return. Bami encourages him to identify a 'finder' amongst the animals he dreams about, 'who can bring you back from wherever the doctors send you.' The narrative again slips into pictures, or rather at first a combination of words and pictures as Jim falls asleep and seeks out his finder. Given that this is a story about facing your fears – be they tangible (like an operation) or psychological – perhaps unsurprisingly, Jim's finder turns out to be the lion that appeared to terrorise him in the opening pages.

The story ends well but not without some haunting and disturbing imagery; of red hands groping up through the ground for example, and a gory, terrifying pterodactyl attack. This will not be everyone's favourite – but undoubtedly for the right reader, this is a book that shows what extraordinary achievements are possible through the marriage of words and pictures.

Paul Clayton  
Director, NATE

## Rooftoppers

Catherine Rundell  
Faber, 2013, £6.99

*Rooftoppers* is Rundell's second novel and hardly needs any further praise. It has been acclaimed here, there, and everywhere, under many a roof: in the offices of publishing journals and book sellers, and in the homes and classrooms of teachers and bloggers. To date it has won both the Blue Peter Book Award and the Waterstones Children's Book Prize and was shortlisted for the CILIP Carnegie Medal. Its pedigree may well speak for itself.

Still, I want to at least tell you about its opening. It's a thing of immediate beauty. Let's just take a look:

*On the morning of its first birthday, a baby was found floating in a cello case in the middle of the English Channel.*

*It was the only living thing for miles. Just the baby, and some dining-room chairs, and the tip of a ship disappearing into the ocean.*

I might just pause at this point if I were reading this aloud to my class. I'd cast an eye at my listening audience and check that the hook I'd just deployed had been swallowed with the line and sinker. I'm pretty sure it will have hit its target perfectly. So at this point, from a teacher's point of view, I'm satisfied that the first hurdle has been cleared and we're off for a sprint.

Does the book hold the pace? Yes. Admirably. Pretty soon we are propelled into the world of Sophie, now 12 years old, and her open-minded rescuer-cum-guardian, Gerald. Sophie occupies the centre stage throughout and does a fine job of it too. She drives the plot of this fantastic quest, and conjures up a true definition of grit. This is a hero that is not afraid of spit, dirt or bird droppings and is only somewhat afraid of heights. But water? That is understandably another matter entirely. On the run from English bureaucrats and in pursuit of a mother that she was separated from in the book's opening shipwreck, she more than holds her own in the milieu of the rooftoppers. These are a disparate group of (not exactly) street children that happen to dwell on the roofs of Paris. It is here, with the rooftoppers, that Sophie has her best chance of finding the mother that everyone else believes has been lost to the sea.

From the teacher's point of view, I have no hesitation in recommending this as a read aloud choice most likely in years 5 and 6. It ticks all of the right boxes in the best possible way: gripping plot, unexpectedly-drawn characters and with style in spades. But let's just briefly squeeze ourselves into the shoes of a bright-minded ten year old, on the playground, ready to play, battle lines drawn with the 'sides' already picked. It could be Jedi vs. Empire Star Wars. It could be the wrestlers of WWE. It could, now, be *Rooftoppers*. Pick your sides. Rooftoppers vs. Tree-Dwellers. Tree-Dwellers vs. Gariers. Just, for the sake of the adults, let's keep to the ground for now.

Martin Galway  
Herts for Learning

## The Bear and the Piano

David Litchfield  
Frances Lincoln Children's Books, 2015, £6.99

Ladies and gentlemen, please take your seats for tonight's main feature: an epic tale of the kind rarely seen outside of the heyday of the Hollywood studio system. A story so rich, so grand that you would be forgiven for thinking that you had stumbled upon a newly-discovered work by Welles – perhaps a precursor to *Citizen Kane* – or a first foray into picture-books for Martin Scorsese. We're talking big here – HUGE-scale storytelling. Modest though it may appear on first glance. This is a book that lays bare (I couldn't resist) the connections across the visual literacy spectrum – it is as filmic as it is literary. In this regard, it shares some traits with the work of Brian Selznick whose *The Invention of Hugo Cabret* set a gold standard for the application of the grammar of film into storytelling through illustration.

Like the best epic tales, it all begins simply enough with a lowly bear in the woods, no doubt doing what bears are given to do in such a setting. But from humble beginnings, greatness can emerge and this, ladies and gentlemen, is a bear destined for greatness, bound for the high life of the city lights. And lo, one fateful day, in a sun-dappled clearing, the bear finds his calling – his ticket to the big time.

Can you guess what it is?

Litchfield's plain-speaking title cuts to the chase – this is the story of a bear and a piano. It's in the telling – or rather its rendering – that the book soars. The front cover shows our titular hero, lush red velvet curtains framing him as he performs on stage for his adoring public. Over the course of the book's opening pages, we follow the early life of this musical great, as cub becomes adult; beginner becomes virtuoso. It's not long before he has caught the attention of some passing humans and we hit the book's mid-section. Now we reach the familiar 'fish-out-of-water' tropes of the 'big city, bright lights' displacement narrative.

Here, in this middle section, the (admittedly bizarre) impression of Scorsese first hit me, and what a middle section it is. Quite definitely cinematic in scope and approach, we have the over-the-shoulder shot of the bear as he heads for the city. In the foreground, we see the sorrow of his abandoned fellow bears. Turn the page and we've leapt in scale to the highest highs of Broadway fame – billboards and neon abound; crowds throng. An operatic shot next: the concert, carefully lit; the bear – lost in his music; the audience rapt. And then a succession of close-ups as the intimate hallmarks of life at the top of are rendered in full, up-close-and-personal technicolour. Scorsese would be proud. He might well credit the director Michael Powell for his operatic influence. It doesn't end there. A double-page montage hammers home the high life until we come to rest on our solitary bear on a lonely New York rooftop:

*'... deep down, something tugged at the bear's heart.'*

You may well guess the rest – a classic story well told – but it's not the story that I am highlighting here. It's the vivid life that Litchfield brings to it. An epic narrative that comes in at well under a two-hour running time;

just right for smaller audiences that dream big, but who most likely operate on a much more modest timescale when it comes to sitting and listening.

Martin Galway  
Herts for Learning

## The Crow's Tale

Naomi Howarth  
Frances Lincoln Children's Books 2015, £6.99.

This beautiful book retells the Native American myth of Rainbow Crow from the folklore of the Lenni-Lenape tribe. Howarth has taken this popular story from oral tradition and presented it as a narrative poem.

In the beginning it is winter, the animals are freezing and Crow is tasked with travelling to the Creator (in this version, the sun) to ask for warmth.

*With his radiant feathers and sweet singing voice,  
the animals knew they had made the right choice.  
The magnificently coloured kaleidoscope Crow  
was the one who would battle through ice, wind and snow.*

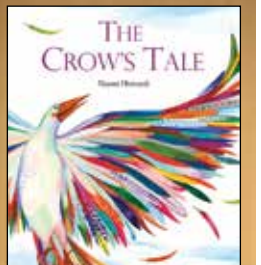
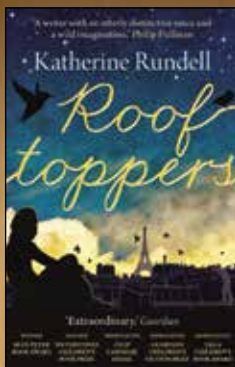
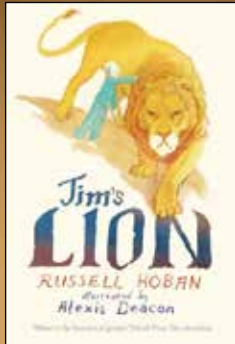
Clearly, this image of Crow does not match the one we might recognise of a black, cawing bird. So what befalls Rainbow Crow along the way? Readers of all ages will be bewitched by the tale and will not fail to be touched by its important message, revealed at the end. Naomi Howarth's language is rich and evocative; the rhyming couplets create a natural, soothing rhythm that mirrors the tone of the tale.

As well as being expertly retold, this story boasts vibrant illustrations that combine the techniques of lithographic printing with watercolour painting. The images are charming and complement the text superbly. Howarth's work is deserving indeed of its place on the illustrated books shortlist for the Waterstones Children's Book Prize 2016.

Whilst we should not dare to judge a book by its cover, I confess that it was indeed the cover of this book that first drew me towards it. The stunning image of Rainbow Crow begs a closer inspection and provokes the question: 'Who is this flamboyant Crow character?' And thus I was drawn into the narrative and was not disappointed. Yes, I stood and read the whole book while in the shop, but I bought the book afterwards not out of guilt but because I knew that I would want to look and read it again and again and share my enjoyment with others. Whilst the book is written with younger children in mind, I even managed to grab the attention of my teenage daughter with a rendition.

*The Crow's Tale* is Howarth's first published book, but I imagine she will be an author/illustrator to watch out for in the future. Her second book, *Tug of War*, will be published in 2017 by Frances Lincoln Children's Books.

Michelle Nicholson  
Herts for Learning





## The Arrival

Shaun Tan

Hodder Children's Books, Paperback £10.00

'*The Arrival*' has been described as a 'wordless masterpiece that describes a world beyond any familiar word or place.' It tells the poignant story of a young father making the painful decision to leave his wife and family in search of a better life in a new and unfamiliar land. And what a land! It is filled with weird and wonderful images and creatures, depicted in sepia and presented as an old, well-loved album.

The environments and fellow humans that our young man encounters on his journey to settlement in a new country are abundant and varied with detailed nostalgic images beautifully depicted on every page. Some images are vaguely recognisable, but many are strange and beguiling. This must surely be what anyone sees when moving to a new and distant place to live. It is enthralling.

The clarity of the visual description on every page takes us with the main character as he makes new friends, finds a job and eventually makes this unusual place a home for his family. The detail and facets of life explored in every illustration make this an ideal book for discussion as children explore the ingredients of the 'story' and consider their responses.

A stunning book from this prolific and talented author.

Janet Gough

NATE Primary Committee

## The Moonshine Dragon

Cornelia Funke

Barrington Stoke, Paperback £5.99

From the author of *Inkheart* and *The Thief Lord* comes a tale of a tiny silver dragon. It is moonshine and who knows what will pop out of Patrick's story book – a dragon, a white knight or some mild peril!

An appealing story which sees Patrick shrink to the size of the characters who are causing a commotion in his bedroom. Patrick joins forces with the dragon to avoid capture from the White Knight and ensure his story book doesn't cause any more trouble. The illustrations provide thought-provoking details which enable the reader to see different character points of view. Will Patrick overcome the knight and survive the ordeal?

This book is perfect for introducing a longer text with chapters as children aged 6-7 embark on their reading journey. Ideal for guided or independent reading in the classroom. Printed on cream paper with a special easy to read typeface means that the book is accessible for every reader.

Nicola Martin

Primary Teaching and Learning Consultant  
for English and Literacy  
Lancashire Professional Development Service

## The Promise

Nicola Davies illustrated by Laura Carlin

Walker Books, Paperback £6.99

Like all great picture books, *The Promise* resonates long after being read. This is a deceptively simple story of a street child whose desperation drives her to theft. One day she steals from an old lady, who manages to extract a promise from the child before relinquishing the bag she carries. Unexpectedly, the bag contains acorns, which the child feels compelled to plant because of her promise. The child travels from one brown and black, desolate city to another, transforming the depressing, urban landscapes she encounters into vibrant places, teeming with colour.

The potential of this book has been quickly recognised. CLPE and the Carnegie / Greenaway shadowing scheme organisers have printed some very good lesson plans (<http://www.carnegiegreenaway.org.uk/shadowingsite/groupleaders/resources/2015/The%20Promise%20-%20Visual%20Literacy%20Resource%202015.pdf>) and [https://www.clpe.org.uk/sites/default/files/The%20Promise\\_1.pdf](https://www.clpe.org.uk/sites/default/files/The%20Promise_1.pdf)) and there's an interesting video of the author explaining the ideas behind the story on YouTube, possibly of interest to older children (<https://www.youtube.com/watch?v=MjtaB2ij2PQ>).

The vocabulary is relatively undemanding, but the language and narrative is deliberately shaped to assist the reader/ listener to make links and ask questions. The city where the central character lives is 'mean and hard and ugly', creating people who are also 'mean and hard and ugly', including the central character, who describes herself with the same adjectival trio. This is a place where 'Nothing grew. Everything was broken. No one ever smiled': three simple sentences, conveying a governing idea, the elaboration of which is reflected in sentence length, growing by a word each time. 'Nothing' is neatly balanced by 'Everything'; and 'No one' echoes 'No-thing'. Young writers can learn much from this carefully crafted – often heavily alliterative – style. The child-like drawings too are full of detail and mystery, sometimes alluding to a suggestion of the text, such as the image of the 'gritty, yellow wind' blowing around buildings 'like a hungry dog'.

And like all great stories, the meaning is not clear, nor the morality clear-cut. After all, the girl does steal the bag; but from that criminal act comes good. Is the old lady, the 'easy victim', complicit in some way in the theft, an agent of redemption for the girl? On one level, *The Promise* is a literal and metaphorical exploration of the saying: 'Mighty oaks from little acorns grow' – and similarly, it is easy to see that great things will come from this little book.

Paul Clayton

Director, NATE

## Zeraffa Giraffa

Dianne Hofmeyr illustrated by Jane Ray

Frances Lincoln Children's Books, Paperback £7.99

Sometimes a good book causes you to momentarily shift in time. This book did just that. Whilst reading, I chased wispy recollections of a memory from my early childhood. I recalled a stuffed bear ... white ... tatty ... I remembered that I loved that bear and that I played with it often when I visited my grandparents' house. When the trails of thoughts eventually came together, and after a quick Google search, I discovered that the bear I recalled was in fact Brumas the Bear. Brumas was a very famous bear. He was the first polar bear to have been born in the UK. He was born in London Zoo in 1949 and he was such a sensation that the zoo hit its highest visitor numbers.

To this day, those numbers have never been beaten. London fell in love with Brumas, in the same way that Paris fell in love with Zeraffa. People flocked from far and wide to catch a glimpse of this rare sight. Savvy manufacturers quickly made miniature cuddly replicas so that children could take a little Brumas home with them, and this is how, therefore, a little white bear ended up tucked inside my grandparents' toy cupboard.

I share this with you because this is how I would entice my Year 1 class into a reading of this wonderful story: *Zeraffa Giraffa*. I would share with them tales of when the world has seemingly, and collectively, gone crazy. Perhaps when football fever has swept up the nation and the streets are awash with flags hanging from the windows, or when crowds lined the streets to see the Olympic torch. These vignettes, if shared vividly, will prepare the children to consider and empathise with the excitement that the people of France felt when Zeraffa the giraffe – a gift from a fierce Egyptian ruler to the King of France – strode through the streets of Paris in 1827.

For what makes this tale so appealing – beyond its lush language and richly detailed illustrations – is the fact that it tells a true story. So as much as you are swept up by the gentle, rhythmic prose of the text, you are constantly grounded by questions regarding the logistics and morals of moving a giraffe over 2500 miles, across land and sea:

What became of Zeraffa's mother?

How did her keeper – Atir – fare in Paris so far from home?

Where did Zeraffa and her entourage sleep each night as they travelled the 550 miles by foot from Marseilles to Paris?

How did they feed her?

What did they feed her?

I think that it is important that children appreciate that what they are about to hear is a true story before the first reading so that they also have a chance to fully sense the awe and wonder of the tale being told.

And the tale is told so eloquently. It begins at a languid pace, depicting the scenes that greet Zeraffa as she begins her journey sailing down the Nile. The pace of the text quickens as Zeraffa reaches Europe and news of her arrival begins to spread. This change in tempo is captured by Hofmeyr's concise and clipped

descriptions of the increasingly frenzied activity of the children and adults who gather 'greedy for a glimpse of her'. Gardeners clip, bakers bake, the King prepares, guests gather, children squeeze, ladies lean, people sigh and exclaim. Before long, Paris is at fever pitch! But despite this hubbub of human activity, throughout it all, on every page, we see Zeraffa: she strolls, she gazes, she nibbles – and she takes no notice. As a reader we soon realise that Zeraffa is not the circus act here. The author's gaze is clearly focused on the spectacle created by the people.

A careful reading aloud should try to capture this climatic rise in excitement and activity so that when we reach the page where Zeraffa arrives in Paris, the children are there with us, shouting out their excitement as they imagine themselves lining the road amongst the zealous crowd:

'It's the creature from Africa!

'Zeraffa of Africa!'

'Zeraffa Giraffa!'

We could ask: What else might the crowds be shouting? What else might they be doing?

Following the reading of this section, I can only imagine that the children will be bursting with ideas that could be recorded as a journal entry, or a letter to a friend, regaling the events of the day when they first saw Zeraffa! I would definitely take some time in amongst the excitement to show the children video images of giraffes in the wild so that they can begin collating word banks of verbs, nouns and adjectives to describe their features and movements. Of course, you cannot move on from the page depicting the giraffe shaped biscuits without imaging how much fun it would be to get the children baking these in the classroom.

Following on from many repeated reading sessions – where the children have become so familiar with the text that many of them are mouthing the words along with me – I would encourage the children to consider a time when they have been overwhelmed with the excitement of a forthcoming event. Perhaps in advance of the arrival of a new baby brother or sister, or pet; or the lead up to a big family event – a party, or a wedding maybe. Together we would deliberate over words and phrases to describe our excitement. We would recall the preparations involved in getting ready for the event and form these into simple sentences, mimicking the style of Hofmeyr's prose.

We would illustrate our work, using gold pen of course, to mimic the distinctive style of Ray's illustrations. Then we would share our stories, hoping to instil the same fevered excitement in our readers as Hofmeyr does in her re-telling of this incredible event.

I know I may be getting up some educationalists' noses when I so blatantly take a beautiful book that is worth reading simply in its own right and signpost it with opportunities for use within the classroom, but sometimes a book offers so many wonderfully rich and exciting reading and writing opportunities, that to not mention them would be amiss. Needless to say, this is one of those books.

Penny Slater

Herts for Learning

